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S A C R E D D A N C E G U I L D

newsletter

Spring Issue 1972 XIV 3

Communication

"Dear Sacred Dance People,

"Hello. How are you? Who are you; what do you do and how do you go about doing it?

"I am a student, in my third undergrad year at Indiana University. For the last 2 years I have been majoring in comparative religion and pursuing my love of dance in evening classes. But ever since spending a year and a half in India where I was fortunate enough to be able to study Bharat Natyum dance, it has been a great source of frustration to have to deal with dance and religion as separate searches, separate expressions, of what cannot in essence, ever be divided. At this point in my life it no longer makes sense, nor does it seem to be necessary to do so--within the university I am now trying to work out a program combining dance and religion...sacred dance. Though I am of course extremely interested in the history of dance in religious life and the study of traditional dance forms, it is my dearest wish to put dance back in a spiritual context in America - right here, right now - and evolve a way to teach and share dance within that context. I was very excited to find you listed in the back of Dance Scope, as I had no idea that anything of the kind existed in America. Please send me some information about the Sacred Dance Guild --for any help that you can offer me (and many other people who are vitally interested in this kind of thing) I would be deeply grateful."

Yours in Faith -
Jeni Breen
504 N. Lincoln St #3
Bloomington, Indiana 47401

In this issue....

Wolbers Report, LO Forum	3
Recommended Reading	4
In Memory	4
Guest Column	4
Review-Evaluation, Feb. Workshop	5
Announcements	7
Letters to the Editor	7
Spotlight on New Members	8
Membership Information	9
Helps and Guidelines	9
News of SDG Activity	9
Registration, SDG June Inst.	15

Tribute - Ted Shawn

"I believe that dance is the oldest, noblest and most cogent of the arts. I believe that dance is the most perfect symbol of the activity of God and His angels. I believe that dance has the power to heal, mentally and physically. I believe that true education in the art of dance is education of the whole man...." (from Ted Shawn's creed)

In 1917 at the First Interdenominational Church in San Francisco, Ted Shawn performed:

Prayer (Music-Kammenoi Ostrow)
Doxology and Gloria
The Twenty-third Psalm
Sermon: "Ye shall know the Truth and the truth shall make you free."
Hymn: Beulah Land
Benediction: God be with you till we meet again

Thank you Ted Shawn for sharing dance with us, for sharing worship with us, for sharing worship through dance with us!

Sacred Dance Guild Newsletter

Official communication of the Sacred Dance Guild of America, Inc., a non-profit educational organization existing for the promotion of dance as a medium of religious expression:

- in ART, for creative discoveries of self and relatedness
- in RELIGION, for enriched experiences of corporate worship and the liturgical community
- in EDUCATION, for creative and disciplined growth of the whole person (mind, spirit and body as one) in relationship with God and with others.

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R E P O R T to the Sacred Dance Guild on the 1971 Forum of Dance Organizations by Mary Jane Wolbers

On November 13th, 1971, I represented the Sacred Dance Guild at the 1971 Forum of Dance Organizations held in New York City. This meeting called together representatives of the leading dance organizations in the United States to explore the possibility of establishing a coordinating agency for dance in this country. Twenty-five persons attended the all-day session representing some 13 organizations. Recognition of the Guild at this initial gathering is noteworthy, and I found keen interest in our purpose, program, and services among those present.

The meeting opened with the introduction of each delegate, who spoke briefly about the organization represented and commented on the attitude toward and/or need on a coordinating agency. Ample time was devoted to these presentations: we were meeting people heretofore only names to us, learning about organizations, programs, and services we didn't know existed, and sharing mutual concerns. Like many of the delegates, I hold memberships in several of the dance organizations and it is clear we face similar problems which might find solution if there were a structure through which we could work cooperatively.

The remainder of the meeting was devoted to discussion of issues both timely and exemplary of the type of matters toward which a coalition of dance organizations might address itself: the scheduling of major conferences (to avoid conflicts, dates must be set 2, 3, 4 years in advance, and cleared through a central calendar); the involvement of dance groups in national efforts such as the bicentennial celebration; scholarship, research, and documentation (the present plight of the Dance Collection in the Library and Museum of Performing Arts at Lincoln Center requires our immediate and concerted action); dance and government (pending legislation affecting dance-concerned people such as that to support American folklife--H.R. 8672--which has potential for folk dance study, research, teaching, and performance, other laws, federal grants, Arts Councils, etc.); dance and minority cultures (plans are developing for a major conference on black dance at the University of Indiana in June, 1973); college and university festivals (a festivals association is generating on the order of that for regional ballet festivals, to foster undergraduate dance performances); our relation to news media; dance in education. . . . . .

Here was an agenda to keep us busy for weeks! We touched on highlights and came to a discussion of possible structure for a coalition of dance groups when we had to adjourn. Each delegate had attended at personal expense; it was agreed to "pass the hat" and contribute to the expense of follow-up mailing and communications.

Among those interesting items brought to the meeting was the need to have a dance headquarters where organizations can be reached (did you ever try to contact one? it's not easy!) a place for storage of records (there is, an executive commented, a limit to "what fits in your garage"!), a place for meetings, workshops, rehearsals. These matters have a familiar ring to all of us who work actively in organizations.

The meeting adjourned with the following conclusions reached: that there is, indeed, a need for a coalition of dance organizations, that we continue the dialogue of the '71 Forum--a Spring '72 meeting is projected, that formal structuring of the agency evolve out of the continuing dialogue, that the structure, when established, must permit each member organization of the coalition to maintain its own identity, purpose and program (most of the time, each would act independently; cooperation and collaboration would be in order when matters of convern and benefit to members could be expressed through and enacted by the "umbrella" organization.), that the prime function of the coalition is seen at present to disseminate information and provide for communication between the various members, that the next step is a feed-back of ideas from the executive boards and membership of all organizations as to the name, function, and operation of the coalition .

(Wolbers' Report, continued)

I recommend that the guild maintain its representation in this group. We should explore what we could contribute to, and gain from, a cooperative relationship with other dance organizations. The initial Forum has resulted in increased awareness of who and what we are, a warm interest in us on the part of many individuals and groups there, and the revelation of much interrelation (even duplication of effort) among us. I hope this matter can be on the agenda of both our executive board and general meetings. We are indebted to the American Dance Guild, under the leadership of Madeline Gutman, which provided the impetus for this first meeting.

0000000 Recommended Reading 0000000

"Dance We Must" by Ted Shawn, Dennis Dobson Limited, 1946
(Note: When your Editor read of Mr. Shawn's death, this little book of Peabody lectures came to mind. So, I quote a bit from his lecture on "The Dance and Religion")
"...There is no religion but that its essence and belief were originally far better expressed through the dance than could be done through words and, historically, we find that the origin of the dance was largely in religion even when religion meant magic for, as I explained in a previous chapter, these two things were practically synonymous. ....After the war, when I began dancing again, I formed a company and did this dance church service in some thirty or forty cities and only once was serious opposition shown, when two hundred preachers and laymen threatened to tar and feather me in Shreveport, but the entire police force protected me by saying that these fanatics would be treated like any other lawbreakers. When the service was over, the mayor and aldermen came and congratulated me and gave me letters on their official stationery attesting that the service was reverent and that they recommended it to other cities; while over and over again in other cities, ministers would come to me after my dance service and tell me how they felt its rightness and how they wished they could introduce it into their churches....

"I want you to notice a curious thing about the Greek etymology of the word 'choir', --it came from a word that means a group of dancers. These ancient choirs sang as they danced but, as dancing fell into disfavor, we can easily see how the word eventually came to mean a group of singers....

"Religion is a matter of feeling, not of intellect, and every spiritual teacher has complained at some time or another of the limitations of the language of written or spoken words. It is not a question of saying but of being, and the finest expression of Being is through dance...."

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In Memory -

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Ted Shawn died of emphysema January 9, 1972 at his winter home in Eustis, Florida. Memorial services will be held this summer at Jacob's Pillow. (See Page One for small SDG Memorial.)

Bronislava Nijinska, one of the greatest choreographers of the twentieth century died at her home in Los Angeles on the 22nd day of February, 1972.

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THE GUEST COLUMN (Here are a few observations by Loren Lane Miller, Program Chairman)

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A moment for a few personal observations during my time as Program Chairman. I thank all those who gave me much help and cooperation, and especially Pat Sonen Paulsen, Margaret Taylor Chaney, Virginia Lucke, and Bob John, who was my right arm many, many times.

Now for some of my thoughts on sacred dance. I believe when there is a sincere inner feeling by the group or individual to express the theme chosen then the presentations come across, and if not it becomes a thing of beauty through technique but often without meaning. The sincerity and feeling

for what one believes and wishes to express is very important. To see excellent and perhaps flawless choreography, and something of beauty and entertainment, one goes to the ballet at the theatre. When we seek to interpret life's themes to persons in a religious setting, who have little knowledge of choreography, then sincerity and commitment to and thru the best means of expression of the theme is of great importance. Perfection as to mechanics takes secondary place in such situations. Any and every means of art form may be necessary and should be considered to accomplish the purpose of the theme whether it be called interpretation, dance, rhythmic movement or what have you. If combined with music, rhythm, speech, or whatever, the purpose is given added support for expression.

Art forms can and should bring people together and bridge the communication gap in the whole field of religious faith. If our workshops are designed as a means toward that end, then they have value. Otherwise they well may be meaningless. The means we use should include the discipline of mind and body control, training in movements and techniques, and relate to other art forms without an overemphasis on any one. Each enhances the other. (Remember Doris Thurston last June in Murray Grove.)

These thoughts come from personal remarks made to me by participants at our workshops over the past four years. I also speak as a pastor who has the main responsibility within a church setting to communicate a message weekly to people. I have worked mainly with untrained people, (amateurs), young and old, who personally want to know and desire the the means for better expression through movement. But within the church I have discovered that too many detailed mechanics in presentation may get in the way of natural movement and quickly "turn people off."

As your Program Chairman these last few years I have tried to keep a balance in the workshops so that all participants may gain and learn thru dance technique and other necessary related art forms the best means of expression. We have used professionals and Guild members as instructors, but mindful of the cost and so we could have more young people attend, I have used many of our members which keeps instructor costs down, and who may well have a better knowledge of our purposes for presentations in the church than professionals would.

It has been my privilege to serve the Guild in this capacity, to make many friends, and I will treasure the experiences for many years. I hope I may continue to serve the Guild as is possible, and will be glad to act as Registrar for workshops in the East. My added duties in my church denomination makes it difficult to continue planning and overseeing the programming of workshops. Again my sincerest thanks to Bob John, and best wishes to the Sacred Dance Guild, and I hope to see many of you from time to time.

Review and Evaluation - February Workshop

Program Chairman's Report:

Our workshop in February was successful as to quality and content even though the snowstorm hampered traveling and some were not able to make it non return on Saturday.

Of the four critiques I requested I have two and these are printed elsewhere. On reading the individual evaluations, as in previous workshops, there seems to be a good balance of satisfaction with the workshop and the Conference Center. Our June Workshop will be held at the same place, Stony Point Conference Center, Stony Point, N.Y. on 21st June at 12:30 (after lunch) until Saturday June 24, including lunch. We hope the added cost will make up for the distance and transportation inconvenience involved in recent summer workshops noted by many participants.

My summary analysis of February workshop notes that as always there is a need for more time, a longer workshop,

but from the past four years of experience I find that the cost in money for a longer workshop and professional instructors would limit participation especially with young people. It should also be noted that though we would like and may well need more and longer classes, the human body tires, and then the concentration for mind expansion also tires, and boredom sets in negating the value of learning, harmony, and oneness of spirit which I believe is important. There are some who ask for divided classes as to experience and inexperienced, but due to the majority of remarks against this I hesitated to do this in our workshops.

The workshop in general were very pleased with our instructors, and I commend Maxine deBruyn, and William Davis for their untiring efforts, and the total giving of themselves. This was an inspiration to all. The great majority of participants received very much from both classes. One of them noted that "if anyone came away without getting much to grow on and ponder--they missed the whole meat of it."

The presentations were of great value thru the sharing with all of us other ideas and varied ways of interpretation. Presentations given were of "Lord of the Dance", "Were You There," "Have Thine Own Way Lord", "In Christ There is No East or West", "Petition" and three solos, The Mary Magdalene number from Superstar, and Original by Bonnie Meier, and Lord of the Dance by Wendy Hartman. During the lively discussion Bob John served as an able Moderator. Saturday there was much, much snow, but all left tired and happy, though anxious about the trip home.

Daren L. Miller,
Program Chairman

From Priscilla Baxter:

. . . .

This year's winter workshop was a real "booster", for I gained stimulation from both teachers, Maxine deBruyn and Bill Davis. It was good having the total group divided and alternating teachers. (Perhaps the first day it would have been helpful to have students divided by levels of experience, so that technique exercises could be geared to ability.) Dance classes were interesting and instructive, including suggestions for how specific floor exercises or movement across the floor may be transferred to use in choreography. Choreography experimentation was in small groups, the first day "going on a journey", with the movement influenced by a sequence of three forces. Climaxing the second day's dance class, groups of six were assigned a Hebrew Chant with floor pattern already defined, and movement and relationships to be decided within the group. This is a number we can do at home --- a good thing, for most didn't finish the choreography when time ran out! Maxine is an enthusiastic and disciplined teacher. One learned much and had fun doing it! Her commitment to dance as a form of worship is a shining part of her and very contagious.

Drama classes with Bill Davis stressed use of imagination and exaggerated reaction to everyday situations. He first showed an old-time movie, slap-stick style comedy. Bill then pointed out how the actors' expressions and movements became believable in the comic situation; in another circumstance they would be incredible. Experimenting in relationships among those in the class through participation in word games or situation games, was fun and also illuminating. Bill is a very imaginative person, and everyone caught the spirit! He also gave helpful suggestions for use of lighting background color, costuming, and make-up. Awareness of these theater techniques is necessary even if one can't always put them to use in sanctuary dance.

The sharing of presentations on Friday evening was an enjoyable part of the workshop, and high-lighted the dedication of each group to communication in worship. Exchange of reactions and suggestions were appreciative and constructive.

The spirit of learning and sharing so evident Friday evening was really a constant factor throughout our time together. It is a nebulous thing to describe but, to me, is the most important gain from experiencing a workshop in sacred dance. Daren

Miller's planning and his sensitive leadership contributed much to this feeling of oneness and purpose.

To whomever we express appreciation for the use of Stony Point Conference Center, "Thank you!" Beautiful and comfortable facilities, meals, and rooms--- everything conducive to helping things go smoothly. Let's go there again!

From W. Craig Leffel:

Following my registration, I met some old friends, and made some new ones, and once again I felt a part of something worthwhile.

The first class with Maxine deBruyn was technique, as we have every year, but with an added twist. She emphasized the ability to make directional changes. In the second class she introduced a chant which was fascinating with which to work. The drama class with Bill Davis emphasized agility of both the body and the imagination. He also introduced ideas for making present presentations look better thru concentration, costumes, lighting, and make-up.

The presentations on Friday nite were terrific! The discussion however, dominated by "Sacred Dance Liberation Radical" Maxine deBruyn (no offense intended), and Bob Yohn playing with her semantics, lasted much too long.

The weather upon leaving a foot of snow with us created a frolicsome attitude with some of us; making it difficult to clean off cars because of all the flying snowballs. It was a good time for all.

!!!!!!! Announcements !!!!!!!

Susan Bauer reports there will be a Creative Arts Community sponsored by the Oregon Council of Churches at Menucha Conference Center, Corbett, Oregon 97019, the last two weeks of August. More information may be obtained from Mrs. Charles Knapp (Menucha address). Susan Bauer will do the section on dance.

Nancy Brock sends a pamphlet on the Pendle Hill Summer Sessions 1972:
July 2-8: The Chinese Quarter of Mankind
July 9-15: The Power of Movement in the Life of the Spirit: Exploration Through Creative Dance
July 17-26: Quaker Festival of the Arts
July 30-August 5: The Shattering and Healing Light
Send for further information: Summer Sessions, Pendle Hill, Wallingford, Pa. 19086.

Don't forget the June Workshop, Stony Point, New York June 21 to 24. See Registration form!!!!

LETTERS TO THE EDITOR

From National Endowment for the Humanities, February 2, 1972
"...Whether or not a grant might have been forthcoming in support of the Lincoln Center Collection is impossible to say because no such request was ever addressed to us. This being the case, we are no better informed of the Library's plans or the reasons behind them than are you or any other citizen.

The foregoing, I realize, gives no immediate remedy to your fear that this operation of the New York Public Library might be discontinued. I suggest that the appropriate place to obtain an explanation of what has been done is the Library itself..."

From National Council on the Arts and National Endowment for the Arts, March 14, 1972
"Because of your interest in the Research Collections of the New York Public Library, I know you will be pleased to know that the National Endowment for the Arts has awarded a $30,000 challenge grant to the Research Library of the Performing Arts at Lincoln Center to assist in its current emergency situation....

We are advised by the Library that anyone wishing to make a contribution should make checks payable to The New York Public Library and send to:

The New York Public Library, 5th Avenue and 42nd St., Rm. 210, New York, New York 10018..."

From National Endowment for the Humanities March 29, 1972
"...The National Endowment for the Humanities today announced the awarding of a $1 million matching grant to the Research Libraries of The New York Public Library. ...In accepting the grant, Mr. Richard Couper, President and Chief Executive Officer of The New York Public Library, described it as 'a giant step in recognition of our Library for what it is -- a truly national resource.' Mr. Couper added: 'The trustees and officers of The Library remind our users that this is a challenge grant; the challenge must be met before the monies from the National Endowment for the Humanities can be paid over.'..."

(Ed. Note: Since we asked for "Help" last issue we thought it appropriate to include the above excerpts to keep our readers up to date!)

From Mrs. Ed Slier (Millie) of No. Labylon, New York. Millie commented on the fine communication of the Newsletter and added that she felt Bernstein's "Mass" review was a bit one-sided. Since your editor did not see the production, the reviews given were the only ones found. Do feel free, readers, to send in your letters and also either your reviews or those clipped so that the SbG Newsletter can keep up on coverage both on programs, worship services, TV, books, radio, etc. Thank you so much, Millie!

(Ed. Note: There was another note sent it, but in the stacks, was misplaced. It was from a member who felt the Newsletter was a bit crowded; that there was no "room" or "space" left for breathing or for artistic looks. Your Editor agrees. Be patient.....Your Editor is getting used to getting all this organized and with each issue tries out one more approach. Perhaps soon some drawing may even happen.....But thank you for calling this to our attention. In truth we do want our paper to be both full of content and full of "good looks."

*******SPOTLIGHT ON NEW MEMBERS**********

New Members since Dec. 1, 1971

[redacted]

Changes of Address (continued):

[redacted]

To become a member of SLG:

Who may belong to the guild: Membership in the Sacred Dance Guild is open to anyone ~~interested in dance~~ as a form of spiritual expression. Several types of memberships are available.

Rates:
Regular (1 yr.).....$ 3.00
Regular (2 yrs.).....$ 5.00
Student (1 yr.).....$ 1.00
Group (1 yr.).....$10.00
Sponsor (1 yr.).....$10.00
Sponsor (2 yrs.).....$15.00

Please make checks payable to: Sacred Dance Guild and mail to:
Mrs. Carl Hartman
Martin Road
Pleasant Valley, New York 12569

Helps and Guidelines (Aids for clergy and dance directors)

80¢ 1. "Consideration for starting a Dance Choir"
60¢ 2. "Choosing a Theme and Music and Evaluating Sacred Dance"
$1.00 3. "Using Creative Movement in Religious Education"
60¢ 4. "How to Plan A Sacred Dance Workshop and Bibliography"
Free 5. The Sacred Dance Guild Brochure (a copy of which was attached to the last Newsletter)

Special Offer: Entire kit at $3.00
Additional 10¢ charge for single copy mailings
Please send order and payment to:
Helps & Guidelines Chairman
Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

NEWS OF SACRED DANCE ACTIVITY (Listed alphabetically by states.)

ARIZONA - From Susan Bauer: Through the Newsletter I wish to thank whoever it was from the Sacred Dance guild that stopped in Phoenix when down in the Southwest. I have lost the ltter from the person who was here so am unable to write her directly - if you know could you pass my thanks on! I was sorry we did not make contact but was happy to know that someone up and out there gets down to see us!...I started Sacred Dance work on my own at Ghost Ranch, New Mexico, in the summer of 1965 and when I returned to the Twin Cities to finish my last two years at Macalester, by my senior year I had more than enough to do in this field. Since that time I have managed to get things going wherever my husband and I have lived. I did not know your organization existed until last June at the UCC Synod meeting in Grand Rapids; and to know there are others with my same concern has been more than uplifting--it is good to know there is a support group.

CALIFORNIA - From Antoinette Marie Scinocca (non-member), Los Angeles: I am a graduate student in the Department of Dance at UCLA, and am currently engaged in choreographing a Masters Thesis in the form of dance in the Christian Liturgy. Set to Mozart's Mass in C (K 220), the dance reflects reverence for the Mass and an understanding of the Mystery. It is designed as an integral part of the Mass and will be incorporated in a Catholic service at Loyola College in Los Angeles, scheduled to be performed June 4....For the past three years I have choreographed services at the Catholic Newman Center at UCLA, and at the invitation of Dr. Juana Laban I choreographed several services at St. Augustine's Episcopal Church, Los Angeles...

CONNECTICUT - From Mrs. Richard J. Yates and Mrs. Charles Nutt, teachers: Church School Rhythmic Choir, First

Church of Christ Cong., South Main Street, West Hartford, Conn.: leadership in chapel service, First Church of Christ Cong., West Hartford in spring of 1971 with interpretation of a spiritual and silent benediction (by eight fourth and fifth grade girls); leadership in Sunday Morning worship for adults; Thanksgiving service at offertory time (girls processed with loaves of bread to altar, then interpreted a Thanksgiving hymn), 1971; Evening Nativity Pageant for families, Christmas, 1971 (adoration of baby as the Holy Family entered; Chapel service on Silence (interpreted "Sounds of Silence"), Feb, 1972; Leprachauns in a St. Patrick's Day Family Festival, March, 1972; Lenten Supper for Families (interpreted word "Joy"); Palm Sunday Service in the meeting house (interpreted hymn with choir).

From Priscilla Baxter, Sacred Dance Choir, Center Congregational Church, Manchester, Connecticut: Adult Sacred Dance Group used "Let Your Little Light Shine" in church's morning worship, before benediction, choreographed for 4 dancers each holding a candle, accompaniment by singing choir with congregation joining in, especially appropriate for a "multi-media" service such as the one in Newington Congregational Church Feb. 20. The Group interpreted The Song of Christmas by Roy Kingwald on Christmas Sunday morning which took the place of sermon - simple costuming over basic white robe to give characters of Mary, Joseph, shepherds, kings, angel. The group took part in a sacred dance service "Who Is Jesus" with interpreted numbers and readings from a Christian Unity Magazine. The group participated in the World Day of Prayer at St. Mary's Church, Manchester on March 3. This was an ecumenical service with the Sacred Dance group interpreting "Lord, Help Me to Love". The service ended with the interpretation of "They'll Know We are Christians By Our Love" with congregation singing. The Youth Group interpreted Christmas Carols for the Church service at Mansfield State Training School, Dec. 12; a processional "O Holy Night" and "I Wonder as I Wander" at the Center Congregational Church, Dec 24, and the "Lord's Prayer" from "Rejoice" Mass, March 5, 1972.

From Anne Smith: 150th Psalm at St. James Episcopal Church, New Britain, Conn., March, 1972 (When the group does the 150th Psalm, they rehearse with the congregation first and thus are assisted in the accompaniment. A reader reads a line and the congregation repeats the line--as they used to "line-out" old hymns--and the dancers dance to both the reader's line and the congregation's line. "Persons in Ropes", an exploration in relating, was spoken by the dancers as they moved at the Spring Glen Church in Hamden, Conn., March 14, 1972 --poem by Nat Rae and Jane Milstein.

HAWAII - From Margaret Taylor Chaney: "...In this 'vacation spot' it seems that I have been as busy as ever. In December I had two workshops on Christmas material for various churches on this island. Also we had three groups dancing carols in our church school. In January I had another large workshop held at Central Union Church in Honolulu. Jane Mudgett, SbG member, joined me in these workshops. Also had a Senior Citizens group participating at one of their meetings. In February I led a United Church of Christ worship service using movement with the congregation taking part. In March, for the World Day of Prayer on March 3, Jane Mudgett was one of twelve women who presented 3 selections first for the service in this area and then went into Honolulu and presented their numbers in the UP service in historic Kawaiahao Church. We presented: "Kum Ba Yah," "In Christ there is no east or west", and "No One is An Island." The women were of various backgrounds: Japanese, Hawaiian and Caucasian. On March 19, our youth dramatic movement choir presented "Jesus Walked this Lonesome Valley" and "Were You There" and "Now the Green Blade Riseth". In "Were You There" we had 21 young people, 9 of whom were boys. It was tremendous with free movement. All wore deep toned jersey shirts. The racial backgrounds in the group include: Filipino, Chinese, Japanese, Black and Caucasian. These numbers were repeated on March 26 in Jane Mudgett's church: Pearl Harbor Memorial Community Church, where she has an active group of four girls and herself who presented: "I Wonder as I Wander", "The Lord's

Prayer", and "The Three Marys". Dee Raible, SLG member from Seattle was attending a conference in Honolulu and came to this vesper service....Also, in November Sister Francesca of Melbourne, Australia, came thru Honolulu on her return from Rome and we had three days of workshops with her and other sisters of this area - on the Liturgy. She is preparing for the Ecumenical Conference to be held in Melbourne in 1973...."

ILLINOIS - Lewis College of Continuing Education at Lockport, Illinois held an Afternoon with Father Lucien Deiss, Jan. 25, 1972. Gloria Weyman, co-author with Lucien Deiss of the book "Dancing for God", gave a session on sacred dance.

Virginia Lucke reports seeing Josephine Ippalito of the University of Illinois, working on MFA in Dance. Miss Ippalito shared in worship in the Catholic Chapel near the campus in A Celebration in Dance and Drama of Communal Penance. She used the music "Layla". The feeling of worship was a deeply religious experience. Movements were simple, but communicated. There was a responsiveness of the congregation. This is still another group who are exploring new forms of liturgy.

Toni Intravaia Reports: From Carbondale, Illinois: Her high school group of 12 girls did a Memorial Service for the State Music Club's Conference with Doris Humphrey's "Shakers". Mrs. Intravaia spoke and moved to "There Is A Time" from the Bible and "Ode to Man" from Sophocles' "Antigone", April 23. On March 3, Mrs. Intravaia participated in the World Day of Prayer Service in Marion Illinois with "Joy is Like the Rain" with guitar and solo voice, "Joyful, Joyful, We Adore Thee" with organ, congregational singing and "Lord of the Dance" with organ and congregational singing.

IOWA - Phyllis Lepke reports that dancers in the Ames and Cedar Rapids areas have been very active in bring the art of dance to the worship service. The Dieman-Dennett Dance Theatre of the Hemispheres, directed by Edna Dieman and Julia Bennett, collaborated with Dr. David S. Bowman, professor of organ, Alabama State University to perform "Stations of the Cross" at the First Presbyterian Church, Cedar Rapids. The group also participapted in a paraliturgical mass, "Life in the Spirit" at Mount Mercy College there. In Ames the Iowa State University Dance Company or some of its members have visited the United Methodist, Episcopal, Unitarian, Presbyterian, and Lutheran Churches. The dancers have participated in many ways, from accompanying the anthemn to presenting the whole worship service in movement. This group has also presented lecture-demonstration programs to church circles and fellowships. One such program included the showing of the NET film "A Choreographer at Work" featuring John Butler's "Three Promenades with the Lord."

MAINE - Judy Boothby and Wendy Frutchy of Winthrop, Me, joined with students from Colby College in Waterville, Me. under the direction of Judy Manderville to present a program, the last of a Lenten series of "Gospel and the Arts" at the U.C. of C. in Bangor, Me. The theme was waiting for the Resurrection. Mrs. Boothby and Mrs. Frutchy will present "Sacrifice" by Semprun and Christodoulides, and "O, What a Beautiful Morning" from "Oklahoma" at the Unitarian Church in Augusta, Me. for Easter.

MASSACHUSETTS - From Judith M. Stames, First Parish Dance Group, First Parish Unitarian Church, Framingham, Mass: Improvised with several other dancers (not the group) a service on Star Island, Portsmouth, New Hampshire for R.E. Family Week, July, 1971. Choreographed and danced solo "Dona Nobis Pacem", sung by choir, Thanksgiving Sunday, 1971, First Parish Church in Framingham. Working with ten junior and senior high students to present a service (April 30) in a new hexagonally built Episcopal church in Malboro, Mass. The same service will be done at the Women's prison in Framingham.

From Toni Scott (Mrs. Andrew R.), director of Sacred Dance Choir, Pilgrim Congregational Church of

Sherborn, Mass.: "Good Christian Men, Rejoice" and "I Wonder As I Wander" were danced in the Sanctuary for the ecumenical gathering at Christmas and for the Christmas Eve Service, 1971 with organ and choir accompaniment...the first used as a processional, the last as a tableau.

From Mrs. George Mizhir (Caye): As director of the Sacred Dance Choir of the United Parish, North Congregational Church, Winchendon, reports: General Program for Masonic Installation, Winchendon, Nov., Christmas Candlelight Ceremony, Winchendon Women's Club, Dec., Workshop for Music Majors, Keene State Teachers College, Keene N.H., January; Children's Concent, Music Department, Keene State Teachers College, March; Monthly Selections at the United Parish, Winchendon; Ecumenical Summer Bible School Workshop; Holy Cross College, Worcester, Mass., March.....Our group has developed a wide range of material over the past 3 years and our programs consist of different combinations of these selections and appropriate scripture and comments. ...our costume wardrobe consists of: fitted white gowns for less active work, leotards and tights covered with skirt and apron type costume, leotards and jeans for youth services and coffee houses, sometimes worn with colorful crocheted vests.

From Carol B. Davis, director, Motion Choir, First Parish in Dorchester (Unitarian-Universalist), Ashmont, Mass., reports: Thanksgiving Worship Service, First Parish Church, Nov., ("Come, Ye Thankful People, Come"), Christmas Worship Service, First Parish Church, Dec., '71 ("I Wonder as I Wander") and Anniversary Sunday, March 26, 1972 for worship service, "A Mighty Fortress Is Our God".

From Mrs. Theodore K. Yoos, Jr. (Jary), Sacred Dance Choir, Hancock United Church of Christ, Lexington, Mass, reports: Youth Sunday Service, Hancock, November, 1972, (Sunshine on My Shoulders); Sunday School Chapel Service, Hancock, November, (Hymn "This Is My Father's World"); and Christmas Eve Service, Hancock, December, 1971 (Traditional Hymns: "O, Come All Ye Faithful", "Silent Night", "Joy to the World", and "Hark the Herald Angels Sing").

MICHIGAN - From Mrs. Robert DeBruyn, Jr. (Maxine), Director, Holland Rhythmic Choir: Litany of Thanksgiving Sunday Service, Hope Church, Holland; also taken to Albion Episcopal Church, La Grave Christian Reformed, Grand Rapids, Women's Literary Club, Zeeland, Christ Memorial Reformed Guild, Holland, Student Church Service, Hope College, Presbyterian Church, Holland. Also a Lenten Service at the Faith Reformed, in Muskegon and Benton Harbor at the Presbyterian. The programs consisted of scripture and poetry and music with dance.

Bernese Schlegel, director of the Rhythmic Choirs at South Congregational Church in Grand Rapids reports that she just completed a mini dance worship service for a TV tape to be used as promotional material for Grand Rapids Council of Churches...Palm Sunday, the Junior Choir presented "Sing Hosanna to the King" by Ruth Schaefer. Colorful pastel organdy petels (80) will be used for the girls' head pieces with matching taffeta sashes on full princess type white gowns...."A Russian Easter Alleluia" by Harvey Gaul will be presented by the Senior Choir. Fitted white gowns with open shades of purple skirts will be worn by 11 girls who will participate in two services on Easter Sunday.

Pat Harper reports that on May 24 a special Creative Dance Program was presented to the parents of the children attending East Congregational Nursery School in Grand Rapids. "Thank You God" will be presented by the older group and is especially good for young children. Pat would like to pass along the words to those who may not be familiar with them.

Thank You God
Thank you for the world so sweet.
Thank you for the food we eat.
Thank you for the birds that sing.
Thank you God for everything.

MISSOURI - Priscilla Koeder from Bridgeton, Missouri reports: For the past seven years I have been involved with interpretive dance within the church. This work has involved a variety of lectures, programs, television, classroom teaching and video tapes.

I have worked at the local church Arlington United Methodist Church, Bridgeton, Mo., with young women. Participated in sacred dance programs: "The Crucifixion" using music by Stravinski; "The Sermon" using a collection of hymns representing a variety of human experiences within the church organization. Other programs used isolated bits of poetry and music in different churches for different affairs as a part of the worship setting.

NEW HAMPSHIRE - Lucile Allen of Laconia, N.H. reports doing "I Bind My Heart to Thee" (Lovelace) in Gilford, N.H. with seven dancers. "A Day for Dancing" was choreographed to nine medieval carols using 14 adult dancers, 20 children, 60 voice choir, flutes, oboe, bassoon, percussion, organ and harpsichord. The dancers choreographed their own movements in a natural creative process and the program was enthusiastically received at the First United Methodist Church in Laconia.

Priscilla Richardson, director of the Sacred Dance Choir of the Marlborough, New Hampshire Federated Church were invited to the Newport, N.H. Congregational Church for the second time to present a half hour service of dance for the special lenten series. A processional was included with palms to "Heralds of Christ," "I Heard a Forest Praying", "I Walked Today Where Jesus Walked", "Prayer of St. Francis", "23rd Psalm", "O Sacred Head Now Wounded" and an "Easter Carol". The program was presented also in Munsonville, N.H. April 8 with the addition of a modern dance interpretation of Jesus saying "You Shall See God in Paradise." This dance with "O, Sacred Head Now Wounded", a solo was done in the Marlborough Church on Good Friday and the "Easter Carol" on Easter Sunday.

NEW YORK - Betty Dean Hydon, director Wesleyan Dancers of the Simpson United Methodist Church, Amityville, N.Y. reports: Services March 5, Brooklyn; March 15 Rocky Point; March 26, New City, N.Y., April 10, Port Jefferson; May 21, Holy Trinity, K.C. Division High School, Hicksville, N.Y.; May 28 Hicksville U. Meth. Church; June 5 South Hampton, N.Y, Nov. 9, Beth Page N.Y; Nov 12 Massapequa, N.Y.; Dec 3, Albertson, N.Y.; Dec 6, Westwood, New Jersey. Services include: The Passion, The Prophets, Reconciliation In A Broken World, Celebration of the Christ Mass, Christ of the Universe, Come Holy Ghost: Folk Mass, and Fuzzies: Folk Fable....The group is now 13 strong and have danced in fifty churches since spring 1969...weekly meetings involve modern dance workout and rehearsal of services.
(Ed. Note: next issue will carry material from this group's brochure --the brochure impressed this editor.)

Roberta and Sandra Goetschius, directors, of The Suffern Sacred Dance Choir, Suffern, N.Y. report: regular Sunday worship service Dec 19, 1971 the following was included "Redemption" of which the following were sections: Dance of the Disinherited, Roman Pomp, Mockery, Hear Our Prayers O Lord, The Toilers, The Toilers Call For Emmanuel, Conflict, and Victory of Love. On the program was the following note: The members of the Suffern Sacred Dance Choir represent many different faiths. It is our aim to testify to the worship of God through the use of the total person, mind, spirit and body..."

Carolyn Deitering, Schenectady, N.Y. reports: "For several mos, before leaving Tucson, I worked with a dance group at Sacred Heart Catholic Church, and at the end of an all-day workshop Oct 23, directed the dancers and the whole congregation in movement during the evening Mass. During the summer, here in Schenectady, I will be teaching children at the Arts Center at Maryrose Academy in Albany (run by the sisters of the Holy Name) and in May I will teach a 4-week course in Movement--A Language of Worship at Calvary Episcopal Church in Burnt Hills, N.Y."

Lane Boswell, director Rockville Centre Sacred Dance Choir, Rockville Centre, N.Y. reports: At St. Marks Methodist Church and at the Masonic Temple "fortnightly" Nov. 28, Dec 7, Dec 24 for family advent service, women's society, and Christmas Eve Candlelight Service the following works were offered: "Jesu, Joy of Man's Desiring" "Joy is Like the Rain" and traditional hymns.

Nancy A. Kana, director of Rhythmic Choir of the Congregational Church of Patchogue, Long Island, reports: That they used their traditional Thanksgiving offering to Fred Waring's "Harvest Hymn and Proclamation" and "Come Ye Thankful People Come"; that ten girls performed Gounod's "Sanctus" for a Sunday morning in June; that the Play of Christmas was a success as a pageant; that the group reworked the 150th Psalm for Palm Sunday and repeated "Dark and Dawn" with music by Sibelius for Easter Sunday service.

Evelyn H. Broadbent (Mrs. Charles L.), director of the Salem Sacred Dance Group, Rochester, affiliated with Salem United Church of Christ and as part of the Lenten service did the following: Kyrie Sursum Corda, Now Thank We all Our God, They'll Know We Are Christian By Our Love, He's Got the Whole World In His Hands, Everything's All Right, I Don't Know How to Love Him. Members of the group include: Janet Goodman, Shirley Miller and Mrs. Evelyn Broadbent with guest dancer, Jeannette Scott.

Vira Klawe, director Huntington Dancers of Faith, Long Island, NY, writes of participation in the St. Eliz. Church, South Huntington March 3rd World Day of Prayer with Psalm 23, Attitudes of Prayer; also writes of programs on May 5 and May 19 at Huntington High School: The uses of dance as worship starting with a pre-Christian Harvest Dance of Ancient Israel, through the Sun-Worshippers of Peru, Dervishes of early Persia, prayer dances of India, Psalms of the Old Testament, and a modern example to Godspell music. The second program dealt with India through the dance and included Buddhist household worship and a Hindu invocational. April 11 had two Psalms for a Senior Citizens group drawing them into simple movements to the hymn "Take My Life and Let it Be." May 20 at St. Andrew's Church in Smithtown, L.I. was a lecture-demonstration "An Introduction to Worship Dance" using three Psalms and the Lord's Prayer.

Nancy Brock, leader of a workshop "Praise His Name in the Dance" March 31 - April 2 at Powell House, Old Chatham, New York, has been busy doing lecture demonstrations "The Dance in Worship" at Upsala College, East Orange, New Jersey, and Muhlenberg College, Allentown, Pa.

Fran W. Sullivan, Director, First Meth. Interpretive Dance Group, Charlotte, N.C. (NORTH CAROLINA) reports: Visited other churches in Charlotte and surrounding towns giving programs on interpretive movement in worship. Have used the Lennon recording of "My Sweet Lord", spoken Psalms with background music and we have done a lot of work with echo stories making Bible stories into movement. The Methodist church sponsored creative teaching workshops with classes in interpretive movement included, taught by Mrs. Wallace Smith of Maryland.

OHIO - Beverly Hamilton, director Rhythmic Choir, Dover, Ohio, reports: "My Rhythmic Choir presentation of 'Fill My Cup, Lord" will have its 4th public viewing at an annual White Tea at a Lutheran Church, a Lenten meeting. Our minister has suggested that we repeat it, in a morning service in a month or so."

PENNSYLVANIA - Charlotte Stinger, Wayne, Pa., writes a thought-provoking note: (Ed. comment - Somehow your editor has always felt honest criticism was good and led to deeper soul-searching and this note is printed for this reason) "I have kept up my membership these years, but I am not active in any way in Sacred Dance; altho I continue to study ballet dancing and have done some teaching. That my contacts with your people in the past showed me, I didn't like, in relation to my great devotion to Our Lord, Jesus Christ, and my knowledge and teaching of the "prophecies"--and the very-close coming of Our Lord to establish His Kingdom on earth, personally. I have hoped, all this time, that there might be a re-orientation in your midst; but I don't see it. I'm sure the Lord means to use Dance, in worship, in the New Kingdom!" (Thank you for sharing this with us, Charlotte. Your Editor suggests that some of you readers answer Mrs. Stinger!)

JUNE INSTITUTE

June 21-24, 1972 Stony Point Conference Center, Stony Point, N.Y.

REGISTER NOW !

$5.00 deposit per individual. Deposit refundable only if workshop is cancelled. Registrations due by June 15th. Make all checks out to Rev. Laren L. Miller, registrar, and send to Rev. Miller at 47 Main Street, Stony Point, N.Y. 10980. Telephone 914-786-3355.

Registration 12:30 p.m. (after lunch) on Thursday and concludes with lunch on Saturday. Room, Meals, Parking all furnished at one place - Two (2) to a room.

COST (tentative) - includes meals, room and workshop fee:
Adult SLG Member $50.00 Adult non-member $60.00 Student (HS or Col) $40.00

STAFF (tentative)

Lucille Allen
Choreography. From Laconia, N.H. Member SLG, Grad Smith, Student Barbara Mettler. Director of Adult Dance Group.

Rev. John Eskridge
Creative Movement. Member. Worked with Pittsburg Ballet Co. Taught philosophy, religion and poetry.

C. W. Metcalf
Mime. Artist in residence, Florida State University.

We are asking that each registrant bring music, poems, readings, etc., that you want to work on for interpretation and guidance.
FULL TIME ATTENDANCE IS ENCOURAGED FOR TOTAL EFFECTIVENESS. Those interested or planning to attend one day, please inform the registrar and if our quota is not filled for full time attendance by June 16th we will notify you of your acceptance.

Directions: Stony Point is on Rte 9W, north of NYC and Tappan Zee Bridge on the Hudson. Palisades Pkwy North to Exit 13, on to Willow Grove Rd and right (East) to 9 W North to Stony Point and 2nd traffic light. Left about 3 blocks to Crickettown Rd and right, then 500 yds to entrance. All paved road, - Or NY Thruway to Rte 6 East and over to Palisades Pkwy South to Exit 13 and same. Or Garden State Pkwy north to NY Thruway and East to Palisades Pkwy and North to Exit 13 and same. (Stony Point is on 9W between Bear Mt Bridge and Tappan Zee Bridge over Hudson R) Or Port Authority Bldg, NYC or Geo Washington Bridge terminal and take Mohawk Bus Line to Stony Point and get off at center town, Malloy's Pharmacy and call taxi or call the Center 786-2752 for pick-up. (The Center is about 3 long blocks from Malloy's and a good walk if carrying luggage.)

Name _____ Address _____

Phone _____ Church Affiliation _____

Please check: SLG Member ___ Non-Member ___ Student (High School ___ Col. ___)

I will be attending: Part time ___ Full time ___ Dancer ___ Director ___

I am bringing with me for sharing: Group work ___ solo work ___ other ___

Title of work: _____